

ANCILLA GRAMMATICÆ.

Or, Short

RULES

OF SPELLING

Orthographie,

Pointing, Construing, Parsing,
making Latine, Variation,
Imitation, &c.

Compiled for the Use of young Scholars.

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L O N D O N,

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RULES of Spelling.

- I. **E** Every Syllable must have a Vowel (*a, e, i, o, u, y*) for without one of these there can be no sound.
- II. The Consonant must be taken to the following Syllable, as *A-dam*, *A-men*, not *Ad-am*, *Am-en*.
- III. If there be two Consonants together, the one goes to the former syllable, the other to the latter, as *mél-lis*, *fol-lie*.
- IV. Two Consonants in the middle of a word may not be parted, if they may be joyned in the beginning, as *a-stray*, *e-spy*.
- V. Compound words are commonly resolved into their parts, as *trans-co*, *per-ago*, *sus-tuli*.

RULES of Orthographie.

1. Accustom your selves to pronounce the words as you reade them, very distinctly, or by syllables, for as you pronounce them, so will they settle in your memories.

A

2. Observe

2. Observe the *Radix* of words, and the *Supines* of Verbs, and they will direct to write right, thus you may know, that *Mansion* is written with (*s*), *Station* with (*t*), because they are derived from the *Supines* *Mansum*, *Statum*.
3. (*s*) Must not be written after (*x*), as *exscribo*, not *exscribo*, but Authors in compounded words often use to write it.
4. The first Letter in a sentence, all proper names, and commonly Appellatives, must be written with great Letters, so (*I*) *per se*, as *Thomas*, *London*, *Colonel*, *Committee*, *Parliament*, &c.
5. No Latine words end in *ous*, *ance*, *ence*, *once*, *ome*, or any double letter, but in *us*, *ans*, *ens*, *ons*, *um*.
6. English words seldom end in *us*, *ans*, *ens*, *ons*, *i*, *a*: but in *ous*, *ance*, *ence*, *once*, *y*, or *ie*, *ay*.
7. Some English words are not pronounced as they are writ, or have redundant letters, as *people*, *reign*, *vaze*, *tongue*, *debt*, *rogue*, *beauty*, *publick*, &c.
8. Som words are Pronounced alike, but writ diversly, as *hare*, *hair*: *bear*, *beer*, *bier*: *rain*, *reign*: *their*, *there*.
9. When a word is pronounced flatly or long, it must have an (*e*) at the end, but when sharply or short it must have none: as *non*, *none*: *quite*, *quit*: *dams*, *dame*.
10. Write not (*r*) after (*g*) in the end, unlesse when (*g*) hath the sound of (*j*) consonant, as *strange*, *infringe*.

RULES for Pointing.

1. A *Comma* (,) used at the end of every sentence, and in verse, when words are transplaced.
2. A *Colon* (:) used in the middle of a period, consisting of two equal parts.
3. A *Period* (.) used at the end of a perfect sentence, viz. when the sense is finished.
4. A note of *Interrogation* (?) used when a question is asked.
5. A note of *Exclamation* (!) used, when we express any thing with wonder.
6. A *Parentesis* () used when a sentence is put within another, which yet may be left out, and the sense not destroyed.
7. A *Subunio* (-) used, 1. When two whole words are put together, as *pale-faced*. Or 2. When one part of the word is writ at the end of the line, and the other at the beginning of the next.
8. A *Dialysis* (·) used when a diphthong is parted into two syllables, as *aquäi*.
9. An *Induction* used to bring in a word Interlined (^).
10. An *Apostrophus* used when a letter is cast out, as *tanton* (').
11. An acute tone (') used to distinguish doubtful quantities, as *céc'idit*, *cec'idit*.
12. A grave tone (˘) used to distinguish adverbs from other words, as *stultè*, *unà*, *seriò*, *palàm*.

13. A circumflex tone (⁽⁴⁾ ^) used over Ablat. cases of the first Genit. cases of the four declensions, and words syncopated or contracted.

RULES for Construing Gram.

Præcognita.

1. Reade over the sentence to a period, observing the general scope of the matter.
2. Find the principal Verb, and then the Nominant. This done;

Rule.

1. Take the Vocative case, or what supplies the place thereof, as *Adverb. Conjunct. Interject.*
2. Take the Nominant, and what depends thereon, as *Adjective, Genitive case, Gerund.*
3. Take the Verb with what depends thereon, as *Infinitive mood, Participle, Supine.*
4. Take casual words in this order,
 1. Thing,
 2. Person,
 3. The rest take in order of cases.
5. When any casual word hath much depending on it, cast it back to the last place.
6. Relatives and Interrogatives trouble this order, being taken before the Verb which they should follow.
7. A Parenthesis or Subjunctive sentence must be construed alone, and taken where the sense gives best room.
8. Be sure, never in construing to make non-sense, or to crosse Grammar.

RULES

RULES for construing Rhetorically.

1. Give every phrase or proverb a suitable English one.
2. Resolve Infinitive and absolute Sentences, as *me duce*, When I am, &c.
3. Express Impersonals with their casual words personally, as *tibi licet*, thou mayest.
4. Always endeavour to carry on a proper English style, chusing such expressions as may best suit the matter in hand.

RULES for Parsing.

1. Reade over the Sentence distinctly, finde the Verb, and so the Nominant.
2. Enquire by your Rules, what Declension, Number, Gender, Person, Species, Figure, your Nominant is of.
3. Enquire of what Conjugation your Verb is, what it maketh in the perfect tense, what in the supine, what mood, tense, number, person, as also of what kinde, *species* and figure.
4. Take the casual word of the thing, govern it on the next word before, which cannot be left out.
5. Do the like in order, with the other casual words according to their nature and rule.
6. When you have a relative, put *ille* in the same case.

(6)

case, and you may see his Government by constructing the sentence.

7. When you have an Adjective, search what declension it is of, what *species*, what degree of comparison, and what is his substantive, unless it be put absolute in the Neuter gender, for then it hath none.

RULES for making Latine Grammatically.

1. Reade over the sentence, and if there be a Vocative case, or any thing in stead thereof, make that first.
2. Finde out the Nominant, see what number it is, put it in that number, and write it down.
3. If any thing depend on the Nominant, as Genitive case, Adjective, Gerund, or Subjunctive sentence, make that next. Then
4. Com to the Verb, finde what mood and tense it is, form it in that mood and tense according to its Conjugation, and put it in the same number and person the Nominant is.
5. Make next the Infinitive mood if there be one.
6. Make the casual word of the thing in the Accusative case, the person in the Dative, and the rest according to your Rules.
7. If you have a Verb or Adjective, which will properly govern a case, such as *Satago, memini, opus, utor, natus, &c.* be careful to put the right case after it.

8. When

8. When you doubt what case any Noun or Verb will govern, consult with som Author, or your Dictionary, *Cowper, Thomas, &c.*

RULES for making Latine Rhetorically.

1. In reading Authors, mark out and remember all Latine phrases, that so when you meet with any English phrase, you may reade it in proper Latine.
2. When you have an English phrase, and know not a Latine one, turn your phrase into Latine according to the sense, not the words.
3. Cate not to render a sentence word by word; but change it so as the Latine may be hand somest, and most proper to a Latine stile.
4. Remember to cast away *quod* or *ut*, turning the Verb into the Infinitive mood: To make Ab-lative cases absolute, by casting away *dum*, *cum*, *quando*, *si*, *quamquam*, *postquam*. To expresse Actives sometimes by Passives: To make *Have* by *est*, or *suppetit*, and to observe such other Grammar rules as have most elegancie in them.

RULES for Placing Latine.

1. Reade the best Authors by periods, *vivâ voce*, thereby their strain will be secretly insilled into your mindes.
2. Avoid the craggy concourse of many consonants,

nants, and the gaping of many vowels, and temper one with the other.

3. Place the word last, wherein the *emphasis* of the sentence lieth most, as

—— *Casare fortiores legimus neminem.*

Where these rules permit.

4. Place the casual word first, the Nominant in the middle, and the Verb last, as *Galliam Caesar occupavit.*
5. Between the Adjective and his Substantive, likewise between the Preposition and his case, put a Genitive case, as *Innumeros hostium copias Caesar fudit.*
6. Comparatives, Superlatives, and nouns of multitude, must be set after their substantives, as, *Sceleratos omnes Catilina unus superavit.*
7. Polysyllable Adjectives elegantly begin and end sentences, as, *Miserrimi sunt omnes inglorii.*

RULES of Variation.

1. Express your sentence in proper choice, and purely Latine words.
2. By *Synonyma's*, or words signifying the same thing.
3. By Tropes or Figures, viz.

<i>Enallage</i>		<i>Antonomasia</i>
<i>Periphrasis</i>		<i>Metaphora.</i>
<i>Allegoria</i>		<i>Metonymia.</i>
<i>Synecdoche</i>		<i>Catachresis.</i>

4. Express the Active by the Passive, or Personal by Impersonal: & *contra*.
5. Change the Verbs into Verbals or Participles.
6. Express the sentence by the contrary or negative.
7. Express the sentence by Interrogation, Admiration, *Aporia*, or *Ironia*.
8. By the Rules in Grammar, as *est pro habeo*, Verbs Passives, &c. The English of the Infinitive mood. Gerundsturned into Adjectives, &c.

RULES of Amplification.

1. A sentence is amplified, by reckoning up all the parts included within the general heads of the Theam.
2. By handling the Antecedents, Concomirants and Consequents of things.
3. By shewing the causes, grounds or occasions of the matter in hand.
4. By *Diarypōsis*, or a particular description of each circumstance.
5. By Digressions, or stepping aside to other matters, which notwithstanding bring light to the subject in hand.
7. By Comparisons or Similie's illustrating the Argument.
8. By Congeries, or heaping up many sentences signifying all the same thing in substance.
9. By definitions or descriptions, various in words but one in substance.

10. By Rhetorical Figures, or *Prosopopeia*, *Apostrophe*, *Periphrasis*, *Correctio*.
11. By shewing the good or evil of the contrary.
12. By producing Examples and Testimonies of Authors.

RULES of Allusion.

1. It is handsom to allude to the various significations of Greek, Hebrew, Italian, Saxon, French words, or of any other Language, as with the Hebrews כִּי וְכִי signifieth both an eare and a scale, which signifieth that whatsoever is heard, ought to be weighed and pondered.
2. We may allude to sentences, applying them to another matter, as I may say of love as *Seneca* of anger, it is a short madness.
3. We may allude to persons, as *alter Hercules*, another *Alexander*, such *Democritus*'s, such *Thraso*'s. Thus persons notable for any vertues or vices, may be used as Appellatives.
4. We may allude to memorable actions, as He consumes his estate *in extruendo mari, & montibus inaquandis*. Allus. to *Xerxes*.
5. We may allude to the manners or customs of people, as the *Bretons* used to burn the Axle-tree of the Coach that brought home a Bride, intimating that she being once married, there was no return to her from her husband.

6. We

6. We may allude to places, as, so full are we
tattlers, that *England* now indeed is *Pfittacora*
regio.
7. To the occasions of Proverbs, as, his Plots as
as indiscoverable as if he had *Gyges* ring.
8. To any observable things in Nature or
Art, as Birds, Beasts, Fowls, Fishes, Plants, Stone
&c. She is the *Phoenix* of the world.

RULES of Imitation.

1. Observe the parts of such sentences as you
would imitate.
2. Take another subject, and make your sentences
of the same parts, putting Noun for Noun, Verb
for Verb, Adverb for Adverb, as, *The love of money*
is the root of evil. The fear of God is the Spring of
Wisdom.
3. When you would imitate a whole speech, strive
to make like style, phrase, and length of periods.
4. Where the Author useth any Interrogations, Ad-
mirations, Epiphonema's, Similie's, Examples, Al-
lusions, Digressions, do you the like.
5. Observe from what Heads your Author fetch-
eth his Arguments, as cause, effect, subject, adjunct
à pari, à minore, à majore, à simili, ab opposito, &c
and fetch yours thence also if the matter will per-
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Fables choice and witty. See *Ovids Metam.*
Pop, Natal. Comes, &c.

untains of Eloquence, whence Scholars must draw forth, and lay up matter for Exercises.

Histories, such as are remarkable and applicable. See *Plutarch, Florus, Justin, Pliny, Aelian, Valer, Max.*

Fables choice and witty. See *Ovids Metam.*
Pop, Natal. Comes, &c.

Proverbs witty and best known. See *Erasmus*
Adiulade.

Hieroglyphicks, most significant and apposite. See *N. Caninus, Pierius,*

Emblemes, Symbols and Pictures of the Heathens gods. See *Reusner, Quarles, Alciat,*

Lives and customes of the Jewes, Greeks, Romans, Egyptians, &c. See *Godwin, Plutarch, Verstegan.*

Neat and significant Sentences out of *Tacitus, Salust, Livie,* and the Poets.

Rhetorical Figures. See *Vossius, Farnaby, Butler, Vicens.*

Topicks of Logick, viz. Causes, Effects, Subjects, Adjuncts, Contraries.

The whole Series of Natural and Artificial things, especially Pyramids, Labyrinths, Temples, Palaces, Shops of Artists, Meats, Merchandise, Stones, Plants, Fish, Fowles, Stars, &c.

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